

18-14  
*Youth*  
JULY 1967

unwed mothers • the monkees  
it happened last spring  
the war game • election '68  
juarez portraits  
man and his world—expo '67



Religious Education

EXHIBIT

Pacific School of Religion







# MONTREAL TEENS LOOK AT EXPO 67 MAN & HIS WORLD

How much can you see in a day of Expo? With the help of seven Montreal teens, we found out. The answer is both not much and a great deal.

The Montreal youth live in St. Lambert—a suburb just across the St. Lawrence River from Montreal. They've watched Expo from its beginning stages, and most of them were there on opening day. We visited Expo with them only a week after the official opening, and already most of them had been there twice before. In one day we saw only four pavilions, but just being in the Expo grounds is an event in itself! There have been a great many articles in U.S. and Canadian magazines and newspapers about Expo—articles on the various national pavilions (62), articles comparing Expo to the N.Y. World's Fair, articles on the difficulties the exposition has been having with crowds and food services, articles about the foreign visitors and dignitaries who will be coming to Montreal this summer. But, what do kids who live in Montreal and who will have the opportunity to visit the site all summer think of Expo? Here are their reactions:



La Ronde is the amusement area at Expo. There are fireworks at midnight each night.

Pam Hale



July 1967

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Cover photo by Ed Eckstein.

## To Expo on their first visit—

PAM: It looks so small from St. Lambert, but when you go over, it's so big. ANDY: You just walk around in a daze. I never thought it would be anything like it is. I don't know what I expected, but it's a lot more than what I expected. A lot better.

SUE: I just thought it was fantastic. I went the first night—and there were so many people there. I really don't enjoy it that much, though, people just pushed and shoved each other around.

CATHIE: What I like least is the people throw on the ground.

## To the U. S. Pavilion—

CATHIE: The architecture is rather unusual, but on the inside it's not as interesting at all. I thought the exhibits were very artistic and quite fun, but the exhibits were junk.

ALAN: Buckminster Fuller's been designing those domes for 40 years. Most of the pavilions are new concepts in architecture, but the U. S.—which is impressive—is a 40-year-old design.

PAM: If you go along highway 101, there's a fantastic view of Expo. The U. S. dome adds so much to it. Inside, you just see old movie stuff—like Debbie Reynolds' bed.

ANDY: It's as if they cleaned out the attics of all the old movie stars.

ALAN: I like the pop art.

CATHIE: They could have done much more if they had shown, I know, things about George Washington. Maybe that would bore people here, but, well, they could have shown things about their history that would have been much more interesting than all those pictures of Marlon Brando. You know, people in Europe have a terrible idea of the United States.





**Czechoslovakian  
industry: glass  
and crystal**

Five of the seven  
Montreal teens  
feel this pavilion  
is their favorite



Cathie Tombs





that it's all like Hollywood. This pavilion emphasis on movie stars would make people think it even more.

SUE: The spacecraft area was very good.

The kids agreed that the U. S. pavilion was not worth seeing if you had to stand in line to do so.

### **To the Christian pavilion—**

ANDY: I found the film they showed so depressing, I just didn't want to see it again. It shows man's inhumanity to man . . . concentration camps.

RON: It shows a Buddhist monk burning himself. It's all true to life, so I don't see that there's anything wrong with showing it.

CATHIE: Maybe they should show these things, but then at the end, they should have some nice pictures like children dancing or something.

ANDY: It seems a sort of contrast to the fair itself, because you walk around the fair, especially that area, and it's very colorful—everyone is happy, there's balloons—and this is sort of back to reality.

In general, the kids felt the first two parts of this pavilion fit their purpose of showing man as he is and his inhumanity toward others, but they felt the last section, designed to express Christian faith and hope, just didn't work.

### **To the Czechoslovakian Pavilion—**

ANDY: It cost \$14 million. The Czechoslovakians spent an awful lot, but they've gotten something for their money.

DOUG: It's almost a copy, apparently, of their pavilion at Brussels. They won a prize for that.

ANDY: They'll win a prize for this one, I'm sure. I think it's the most tastefully done pavilion of all the ones I've seen.

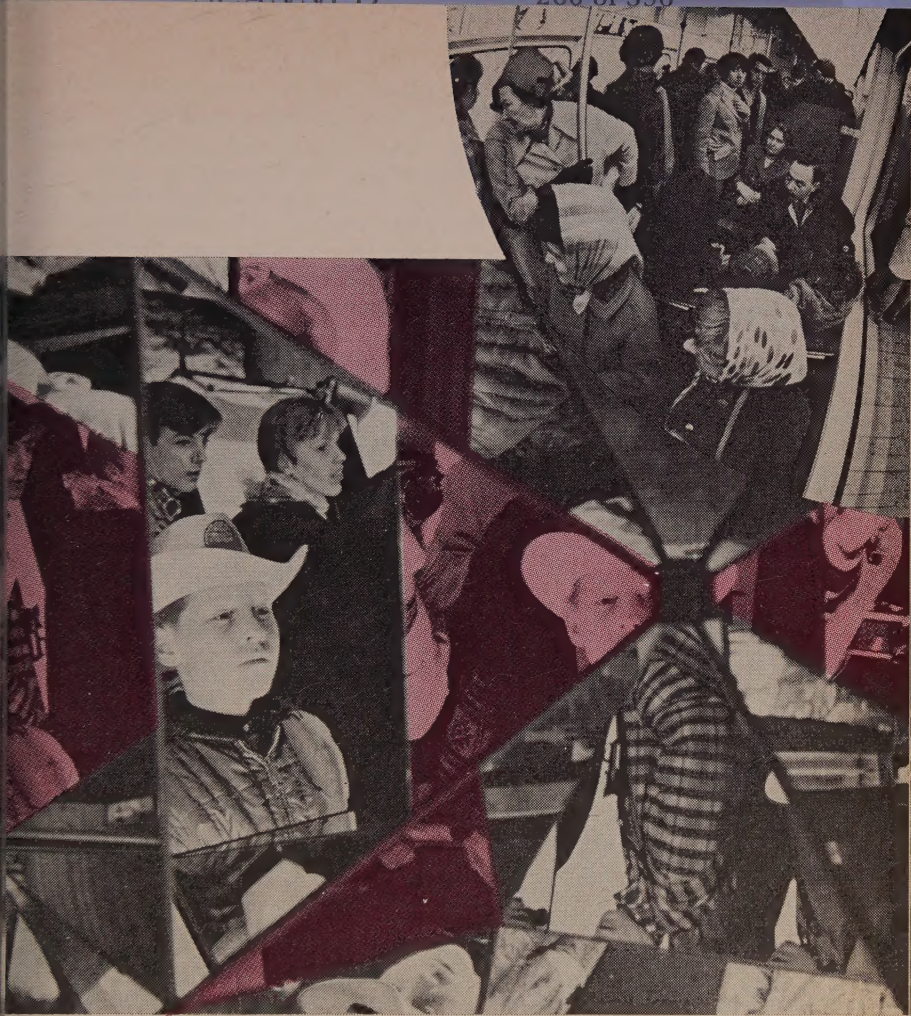
PAM: They put a lot of work into it, and you get a lot out of it when you go through it.

ALAN: It's very imaginative and describes their country very well. It shows their various industries and also presents a lot of their history.

### **To the Canadian pavilions—**

CATHIE: I thought the Canadian Indian one was very good and true to life. The hostesses are very friendly. They have things like trees and it's dark and you hear birds singing and things like that.

RON: The news the other night said they were almost sorry they had let the Indians have a pavilion because the message there is "the white man came and took this away, and took that away." But I think it's good. ▶

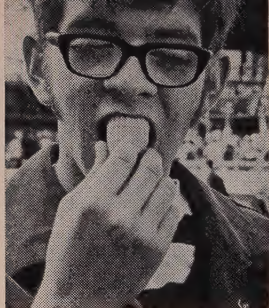


### *The Christian Pavilion*

For the whole of this pavilion to be effective, you must spend time in the third section, reading the scripture passages and listening to the sound-track. One's inclination, however, is to walk through this room and hurry on to another pavilion.

Andy Louson

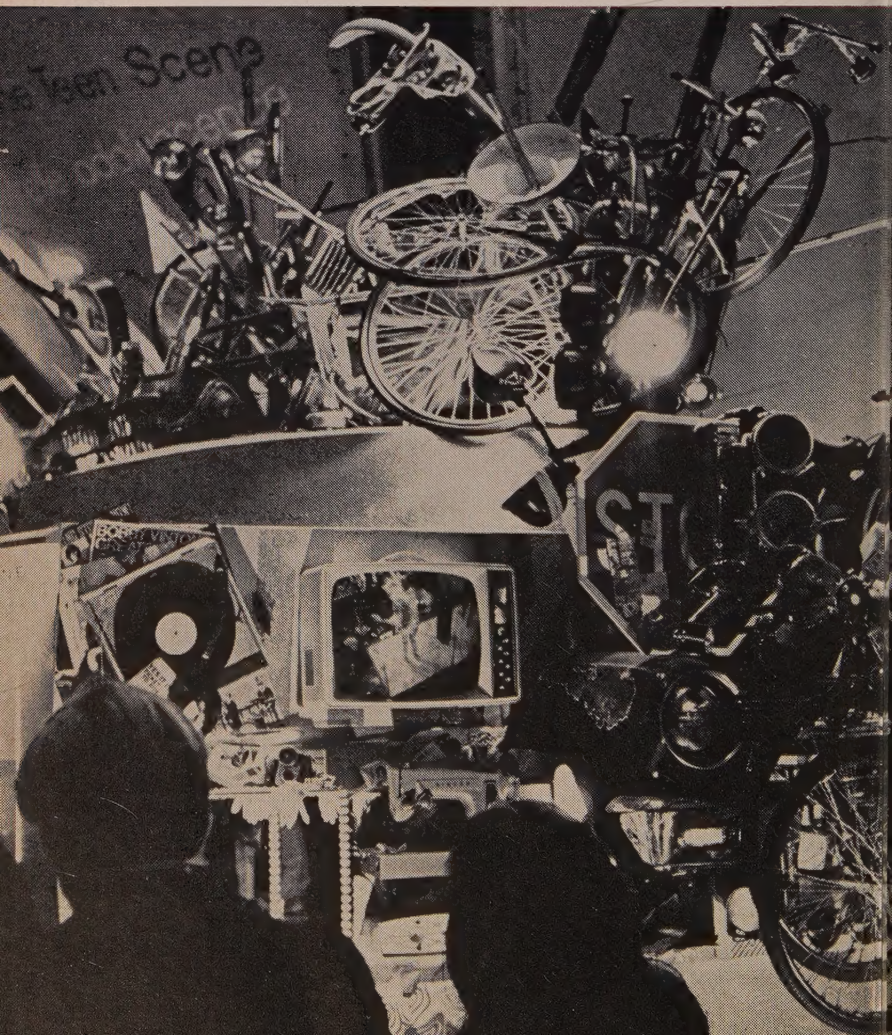




## *Ontario has an accent on youth*

Ron: The Quebec pavilion is supposed to be the sleeper of the fair. No one thought it would be anything, but it's supposed to be really good. And the Maritimes have a fantastic little seafood restaurant.

Alan Dunfield





ALAN: They've got to shock somebody. The Indians need a break.

DOUG: They done a really good job with the Western Provinces Pavilion. When you first walk in, there's a movie—you stand and watch that for a few minutes, and then they take you down a simulated mine shaft. You go in a cage and then drop 3000 feet. You don't really, but it feels like you're going down, and then you walk into a mine. Then they sort of continue on this underground thing, going through different areas of life. You come into a canning factory. The middle of the pavilion is open and like a Douglas Fir Forest—they have real trees growing and there's a big truck with logs on it. It really looks like a British Columbia scene.

RON: You walk through a fishing dock area.

ALAN: There's also a wheat field and a barn with cows.

### **To other pavilions in general—**

*Cuba:* "It's supposed to symbolize the revolution." "I think it's awful." "I think it's well done." "It's just propaganda for Cuba, while the American one is propaganda for the States."

*Germany:* "It doesn't have anything about the war." "It's just a big trade-center sort of thing." "You're lost once you walk in because they don't have a set direction of how to go and see everything. They've got all these things sort of piled in the middle, and you wade your way through all of these very scientific things."

*Australia:* "They've done an excellent job. You just go in and sit down in very comfortable chairs which have radios built in. I think there are 250 chairs and each one is a different story about Australia." "It's a conversation between two people and is much more interesting than if someone just started blabbing about the country." "It's carpeted wall to wall and wall to ceiling, Australian wool." "They have kangaroos too."

*France:* "The French pavilion has a good deal of art, sort of starting out maybe in the 14th century and going up, past the impressionists to modern art. It's quite interesting." "In one section they have a TV studio and you can watch them doing a show. They have the monitors and computers in a control room and the cameramen and actors in a studio—they're doing different things all through the summer." "It's well designed, well organized, and interesting inside."

*Russia:* "It's mostly technology, like West Germany." "The U.S. and Russian pavilions reflect the space-race bit between the two countries." "They have a few things from church art. There's one thing that's really funny. It's a picture of a church with thousands of people sitting in it, and my father went there and he said it's really a concert hall now. You know, you think, oh, they really go to church. But you can see that there's nobody in the pulpit."

### **What picture of man comes through at Expo?**

RON: Man himself is the theme of Expo, man's accomplishments. Just to look at it, you know, it's fantastic what they can do.

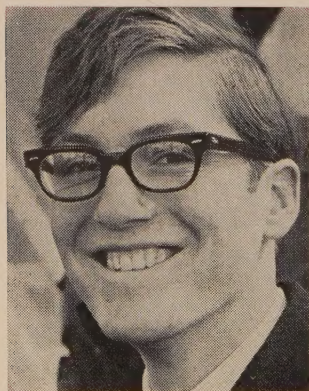
DOUG: As Ron said, Expo itself is a sort of symbol of man's achievements





*After Expo you'll want to  
see the world*

Doug: I liked the British Pavilion best because it presents a picture of their whole way of life, beginning with their history, in a very organized manner.



Ron  
Eastman

in Montreal and Montreal is his world. Each pavilion tells how each country is sort of living in this world. Each country is a world to its people and the pavilions show this.

ANDY: It presents a picture of man as very creative—both artistically creative and technologically creative.

RON: But then, there's the graspingness of people who charge too much in the restaurants—and the people who litter.

ALAN: Man's other side!

ANDY: I wonder if that were planned?

RON: I think the theme of the whole thing is summed up by Labyrinth which is part of one of the theme pavilions. The movies there are depressing in spots, but end on a happy reassuring note.

ALAN: Labyrinth is supposed to symbolize the world and man sort of exploring and finding out about the world, going through it blindly.

**What changes has Expo made on Montreal, St. Lambert's, and on you?**

RON: It's almost highlighting the boom that has come to the Montreal area in the last few years. I think it's going to make Montreal one of the most exciting cities in the world to live in.

ALAN: Everything has gone up in price.

DOUG: They've added a lot of camping areas and motels around Montreal.

ANDY: They had to put a bill through the Quebec legislature because of landlords evicting their tenants and raising their prices.

PAM: A lot of people are working now who weren't a few months ago.







and there'll be lots of unemployment as soon as Expo's over. A lot of people have come into the area to work, too.

RON: Yes, as soon as Expo goes there'll be a sort of a relapse. Crime will go up.

ALAN: One of the fantastic things about it is it brought attention to Canadian architects who were pretty well unknown. It has sort of brought Canada together in the architectural and engineering fields and has shown the world what we could do for the world.

RON: It's made us more aware of the world as a whole, and want to travel to some of these places. I'd want to take out Czech citizenship papers.

**What advice or counsel would you give people planning to come to Expo?**

ALAN: There's so much to see, that if you only have a day or two, it's not worth coming up.

ANDY: I wouldn't want anybody to come up just for the week-end.

PAM: Wear flat shoes.

RON: If you bring your lunch, you don't have to spend much. I went last Saturday on a quarter.

CATHIE: It's cool in the evening and hot in the day—you should have a sweater or a jacket.

RON: If you bring extra clothes or food, you can rent a locker for 25c for 24 hours and put stuff in it.

ANDY: Save Australia to the end and then you can go and sit. ▼

#### CURRENT EXPO INFO'

**Dates:** Now—through October 27, 1967

**Lodging:** Camping and hotel/motel accommodations can be obtained by writing or phoning the official EXPO '67 accommodations bureau:

LOGEXPO

EXPO '67

Cite du Havre

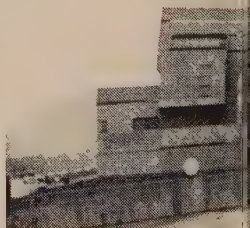
Montreal, Canada (Phone: (514) 397-8817)

*From Habitat to the Y  
Pavilion = Expo*

*If you're with a group and want  
keep track of each other, every  
one should buy a yellow ball*



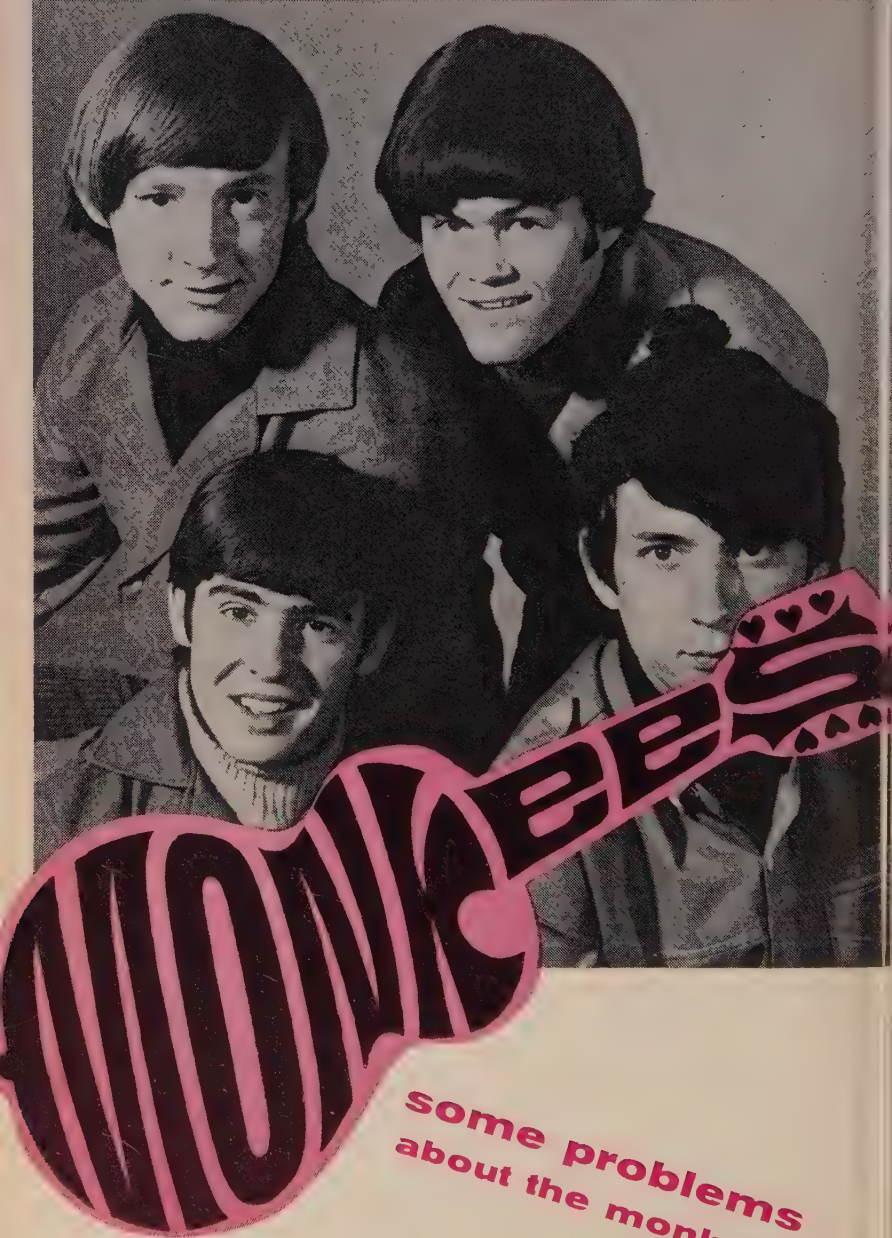
Sue Reid











**some problems  
about the monkees...**



BY ROBERT SHELTON / One of the great faults of journalism is that its practitioners are often called upon to give a clear opinion, even if their crystal ball is a bit cloudy.

This is my attitude toward the biggest pop-music phenomenon of the past year, The Monkees. There is much to like, much to dislike and much to be cautious about with this group. Mostly, they represent a phenomenon in American show business. As such, they deserve a thorough examination.

The popular image of The Monkees is so bright, so cheerful and so carefree, it might seem strange, on the face of it, to take that image and put it under the microscope of scrutiny. But, as I hope I will be able to show you, The Monkees and their rise to international fame is something worth thinking about.

As this article is being written, the third LP by The Monkees is about to be released, under the title "Headquarters." With 1 million copies on order, the newest Colgems album will soon join the group's first two releases "The Monkees" and "More of The Monkees" in the gold-record pile. This summer will see personal appearances by The Monkees in dozens of cities, and this fall will see a return of their half-hour TV series on National Broadcasting Company's TV network. Beyond all this is what might be laughingly called "The Monkees Industry," which produces hats, magazines, photos, clothes, hats, souvenirs, etc. Everything, in short, but Monkees tails, and that is probably just a production or packaging delay.

To those of us who object to being "put-on" by the commercial community, to those of us who are wary of being "typed" by publicity or big-build-ups, the advent of The Monkees is cause for wariness. Considering that Mike Nesmith, Micky Dolenz, Peter Tork and Davy Jones—the four Monkees—were found in open auditions run two summers ago by Green Gems, the TV production arm of Columbia Pictures. All of this would conspire to make us wary—to say, as some have said, that The Monkees are nothing more than a Xerox copy of The Beatles, that they are a manufactured commodity, an imitative group, a spliced-together act, a hang-on-the-coattails of The Beatles gimmick.

Cynics could add further fuel to their position when the word leaked out that early recording sessions by The Monkees had supplemental musicians for the instrumental backing, and

**Xerox copies of the Beatles?**



there were even reports circulating, although almost impossible to document, that additional singers were taped for the vocal parts. None of this exactly built confidence.

This, admittedly, is a severely negative view of the sound of The Monkees. A more positive view, would go like this:

Despite the build-up and the hard-sell to win the young American public, The Monkees appear to have the stuff, the talent, to back up the hoopla. While it is clear that the highly successful recordings by The Monkees were helped by their regular half-hour weekly on network television, just how many musical groups could even fill up half an hour of TV weekly let alone do such a good job as The Monkees?

Musically, although heavily imitative, The Monkees are almost a synthesis of all the vigorous influences now flying around in the air in the pop and rock atmosphere. Predominant in having the quality of early, non-experimental Beatles arrangements and song, The Monkees also have a good deal of the very youthful, fresh and disingenuous sound of Herman and the Hermits.

Thus, the first LP proclaimed some vocal lines quite like simplified Beatles and Everly Brothers arrangements. The tight close harmony gives a feeling of urgency and scores, in the age of post-Dylan pop music, an emphasis on the lyrics. A few songs, with lines such as "We're the young generation/We've got something to say" are too patent leather to keep the shine of believability for long. "I Wanna Be Free" is an obvious bow to the popularity of the gentle "Yesterday" quality along with a lyrical inquiry into the recurring favorite theme of everyone's personal commitment. So it goes, song after song, with a majority done by the very able team of Tommy Boyce and Bobby Hart. Slickness, musicality, and more surface shine than any of the depth we have come to expect, or even demand, of our new pop performers.

But there is a totally different side to The Monkees that must be considered, a side that has only incidental relationship to themselves as recording and singing performers. That is their comedy acting, and here, I feel The Monkees have not been given sufficient credit.

The format of The Monkees show is again a capsule of The Beatles films, Richard Lester's madcap direction, and a host of new-style cinema verité techniques, which include fast

ts, stop-time effects, speeded-up and slow-motion velocity, tierd camera angles and a general playfulness with camera and actors.

Some people were hoping, and I was among them, that the new series by The Monkees was going to be the best fighter against stale TV clichés to ever make a regular entry onto TV. Unfortunately, the effortless effects of what we might call "Monkees" cinematography take a great deal of time, rehearsal and reshooting. What we began to see by the end of last season were a lot of easy-way-out Monkees shows working on only two cylinders, when all eight would have been superb and historically important.

What this all boils down to is a limited acceptance of the multi-faceted talents of the Monkees, considering the enormous pressures upon them. They are under nearly constant deadlines to produce records, TV shows, commercials, live shows, magazine interviews, everything. This is not a climate that is conducive to the steady, thoughtful development of any artist's temperament, let alone four artistic temperaments.

Someone ought to let up on the pressure, or what might have been a very valid idea at first may fizzle out from sheer overstrained resources. Unfortunately, all the wheels, all the mechanisms of American show business conspire against steady, deliberate growth. Like a giant vise, the twin arms of the music and TV business are squeezing the talent out of The Monkees probably faster than it can be replenished.

Now Mike, Davy, Peter and Micky, are not exactly timid, hectic types who require months of isolation. They are as playfully nimble and active as the animal for whom they named themselves. But even Monkeys have to stop swinging every now and then or they'll stop missing the branch that will carry them higher.

I would like to know what you think about this mixed review of The Monkees. Do you agree that they are fresh and vital, but have to be given some time to flower and grow, like a pack of young monkeys? If they get that time, or like it, I think they will have something to say, and say it better than they do now.

BERT SHELTON / Mr. Shelton is a music critic for the New York Times and writes a column for Datebook magazine. This is the second of a series of articles he will be doing for YOUTH.

**Musically they are synthesis.**



# IT HAPPENED IN THE SPRING

Time and history march on. Here, again, are editorial cartoons from around the world presenting events in the news this Spring.

"All I can tell you is  
that we're winning."





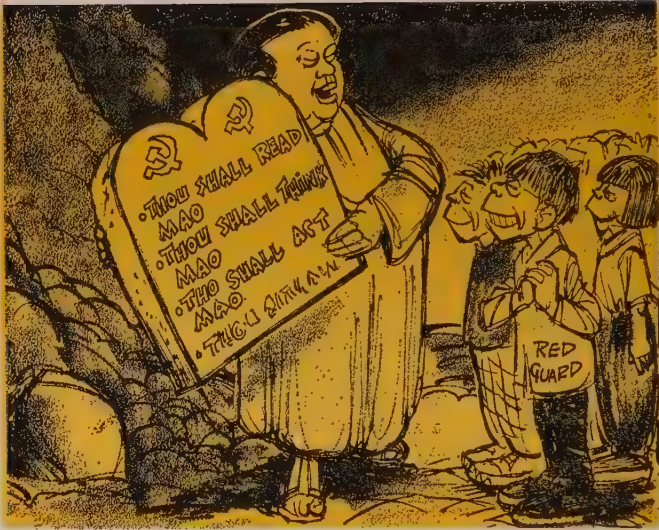
"Let's all go to Greece this year."



"All I can tell you is  
that we're winning."

Szep in *The Boston Globe*





"I was standing on the mountain when suddenly  
I heard a strange voice . . ."

Behrendt in *Algemeen Handelsblad* (Amsterdam)  
(Ben Roth Agency)



Lost in space: Time for more cooperation



'Now I'm willing to listen . . . but to whom?'



# unwed mothers

An honest appraisal  
of a teen-age problem  
by five girls who faced it . . .



Four of the girls are pregnant. A fifth girl's baby was delivered the week before. All five girls are unmarried. They are living away from friends and family until their babies are born. All five will probably return home without their babies. All five girls had volunteered to discuss the problems of unwed motherhood with the editor of YOUTH magazine with the sincere hope that other young people might learn from their experience. In the discussion that follows, their names have been changed, but what they had to say is printed here in their own words.

Who are these girls?

*Bonnie* is 19. She has had one semester of college. "This boy and I dated casually for two months—by then I knew I was pregnant. He had been very demanding, but, I had thought, what's the harm in doing it? I took it in stride because I figured, well, it doesn't matter. Nothing's going to happen. But it did. I was scared. I was trying to decide how to tell my parents. I went to one of my close girl friends, but I knew I had to go to my parents, because I needed more help than a girl friend could give. And it was marvelous. They helped me a great deal. I told the father right away and he wouldn't admit it. He definitely said right then that he wouldn't marry me. He's in the armed forces now. I knew it wouldn't work out and I wasn't for marriage either."

*Carol*, 22, has finished two years of college and worked two years. She had been dating the father of her child off and on for about a year. She says, "I was looking for love and warmth—just some kind of relationship with a boy. It seemed we became closer when I gave him what he wanted. But it was foolish. I thought he would keep coming back. I thought this would make our relationship stronger, but it certainly did not." After her initial bewilderment of finding herself pregnant, she went to her parents. It helped to sit down and list all the possibilities—abortion, keeping the baby, giving it up, marrying, and on through the list until we decided I should go to a home for unwed mothers." A social worker urged her to tell the father. "I was surprised how well he took it, but marriage was out of the question. It was his choice. It's always the man's choice. I can't kid myself. I probably would have married him if he would have agreed."

*Cathie*, 19, has completed one year of college. Her boy friend is in his last year of college. The first couple of months they saw a lot of each other and then it slacked off. "I knew all the time that there was no chance for this relationship to get any deeper, but I tried to hold onto him using sex. I very much wanted a relationship that depended on something deeper. He wasn't demanding it, but I was afraid if sex stopped, I wouldn't see him any more." When she learned she was pregnant, she didn't want to admit it. What was she going to do? What would people say? How would her parents take it? Her boyfriend was shocked. He wanted proof that this was his baby. "I knew it was his and his doubting upset me even more."



## The fact that I can create a life for which I cannot take responsibility is horrifying

But even after he cooled down and accepted the child as his, I knew there was no chance of us getting married. But he has offered, as soon as he gets on his feet, to help us out financially."

*Gwen*, 21, has finished two years of college. "I was trying to find the kind of relationship that some of my friends had—you could really feel that they were happy and in love. I was looking for it, but in the wrong way. This was my main problem. We dated over a two-year period. I was playing house, so to speak, with him. I justified it because others on campus were doing it. Beforehand, you always get the idea that if anything happens, there's always marriage, but then after something happens, you start looking into it a little deeper and you realize that maybe this person is not the person that you want to marry, and it would not work. So marriage, in my case, was out of the question. He'll make some woman a good husband, but it just wasn't me. Going to a home for unwed mothers was the only thing in my mind. I had a friend who had had an abortion two years before and it taught me a lot."

*Brenda*, 17, is still in high school in a large city. "We were dating steadily for about six months and it wasn't casual at all. At the time, well, I thought everybody else is doing it. Nobody else gets caught. I certainly won't get pregnant. And then when you finally realize that it doesn't work that way, you kinda wish you had thought about it before. I didn't know what to do. I talked to one of my closest girl friends and then my parents. When I finally told my boy friend, he didn't accept it at all. He told me it wasn't his, which made me feel pretty bad. And even now he won't admit it's his baby. I haven't heard from him since I told him. And I really couldn't care less."

Excerpts from the conversation follow.

### **Do you really think what you've done is wrong?**

*CAROL*: I can't condemn myself for it. I don't think I'm going to live in hell after I die for it, but I realize now that sex has its place and its place is in marriage, and that it isn't fulfilling outside of marriage. It's dangerous. The fact that I can create a life for which I cannot take responsibility is horrifying. And I think that this would scare a lot of people if they realized this, but they don't think about it at the time.

*CATHIE*: I feel the same way. You can't really say at the time that you did the wrong thing, but if you could just see then what would happen to you afterwards. You have created a life and a life is nothing to fool around with. And from this standpoint, it's definitely wrong. And the fact that it's not fulfilling outside of marriage . . . my relationship with the father was empty. When two people are in love and share sexual relationship, it is satisfying and rewarding and a wonderful thing. When two people who are married create a new life, when they are expecting a child, this is a wonderful thing. This is something to look forward to.

*BRENDA*: I agree that it was wrong for no other reason than the conse-

quences. There's a child that must be thought of. You cannot kid yourself. A lot of girls think that if they get pregnant, they can go away, have the baby, put it up for adoption, forget about it, and there's nothing to it. But if they were in this situation, they would realize that it's not that simple. Psychologically and emotionally you are changing. You have mixed feelings about it. You don't know whether it's the right thing or the wrong thing. In fact, I don't think I will know even after I have signed the papers to give up my baby.

BONNIE: I already know how it hurts to give up your baby.

GWEN: It's hard to judge yourself. You don't want to say "I'm wrong" and I guess I'd say that pre-marital sexual intercourse is wrong. In marriage—if it is a normal and wholesome relationship, you generally enter into the relationship wanting to create a new life—not everytime maybe, but at least one desire *and* the responsibility are there. Whereas, in pre-marital intercourse, you're sort of chopping out the reason why you're doing this. You say, O.K., we're going to go ahead and do this but we don't want to have the end result. The whole thing becomes empty and hollow and unfulfilling. A lot of people would realize this and just think a little bit—I wish I had done a lot of the thinking that I'm doing now, beforehand!

**With contraceptives available, many say that you don't have to worry now about pregnancy before marriage.**

BRENDA: It isn't true!

CATHIE: It doesn't work! Definitely!

CAROL: I must have forgotten to take my medicine. I think a lot of people think that by using contraceptives it couldn't happen to them, but you cannot depend on it. I can prove this.

GWEN: Many contraceptives can be found in drugstores, in bars, in gas stations, for a quarter or 50 cents, just like that. And so, you really start wondering if the people who are making these things are trying to help solve the population explosion or promote it. The fact that you can get hold of these things quite easily—or at least the boys can—easier than the girls—makes you wonder. We're looked down upon because we're having babies and not married, and yet you wonder why the emphasis on sex in advertising, books, movies, and everywhere!

BONNIE: The girls who are looked down upon are the ones who get caught—who get pregnant. Some kids justify pre-marital sex so long as they can get away with it. Just because you don't get caught doesn't make me act any more right.

CAROL: We've done a lot of talking about the consequences, but yet I think when you use sex outside of marriage and as freely as a lot of young people do today, it spoils it. It takes some of the real sacred and responsible part out of it. Then it's no good.

GWEN: The shame of the whole thing is that you do not realize the consequences until it's too late. Sure, we're saying now that we were wrong, but we would not have honestly come to this conclusion—or at least I wouldn't have—unless I had become pregnant.



## **Is pregnancy the only way some young people can learn of the misuse of sex before marriage?**

BONNIE: I think it's awfully hard, because I know if someone had said something to me—and I mean people did!—you just don't realize until it actually happens to you, and then it's too late!

BRENDA: But there's got to be a way to tell others!

BONNIE: The only thing I guess you could really say is to weigh the consequences on both sides and try to decide. And it's important that not only the girl but the boy *and* the girl together consider the consequences.

CAROL: Examine how important sex is to your relationship. I used to think that sex would really keep the guy, but now I'm beginning to realize that I'm not quite as unattractive as I once thought I was and that in many ways if I had told him "no," he might have respected me a great deal more, and there might have been something more lasting to our relationship. But since he was getting it as freely as I was giving it, then why should he marry me? He was always sure, while I was unsure taking that chance.

## **What might have helped you avoid getting pregnant at that time?**

CAROL: A hit over the head. I don't know. My parents, the church, the school, all just sounded like preaching to me and I was busy, of course, rebelling, so I couldn't hear it. But I think I could have been helped by someone who was in the know—someone in high school, or college, or close to my age, or even an adult with an open mind who could speak openly and frankly and not have a holier-than-thou attitude, who is willing to listen to me and know what I'm talking about.

## **Where does this kind of communication take place?**

CAROL: When I was in high school I was in a church youth group, but the leader was not the type of person I respected. He seemed like a fake. I'm talking about help from somebody who speaks sincerely and has something to say.

## **Would your speaking with a person who is honest, not a phony, have helped you at that time?**

CAROL: With someone preferably outside my family. If I had been aware of how many homes for unwed mothers there are in my area at the time, if I knew how many girls got into trouble every year, and if I had known why I wanted sex at that time, this might have helped me. If I had had some professional counsel, it might have helped.

## **Do you think the church could have given you this help?**

CAROL: Yes, I do, but it takes a very special type of person who works with a youth group to do that kind of thing. And I think sometimes there are too many fakes in the field.

GWEN: What the church ought to do is help parents feel adequate to deal with sex education with their own kids. Get the adults together to bring their knowledge and vocabulary up to date, to discuss moral implications, and to give them courage to communicate it with the kids. We've got to stop living in a fantasy world and face life as it is.

if he's a REAL man and really loves you,  
he'll respect you if you say "no"

**Is it the job of the school to do this kind of thing?**

CAROL: Well, if the parents don't do it, then I think it should be done in the school. I think it should be covered. So much of sex education in the school is aimed at a biological level. They're not allowed to talk about the emotional side of it—that's the harder part to understand.

BONNIE: One of the things that high schools could do right now is provide more guidance counselors. When I went to high school, the only time we could get in to see our counselor was when we had a problem with curriculum or wanted to plan our schedule for the next year. But if counselors were more available, where the students could go freely with their problems instead of just holding them up inside and just talking with the kids, I think this would be good.

**So often young people justify whatever they're doing by saying, "Everybody is doing it!" What's your response?**

CAROL: I'm not everybody . . . anymore!

BONNIE: You have to decide who's running your life, really.

GWEN: Of course, if you get pregnant, "everybody" does not have to take the consequences. Just you! I think, too, that as you grow older, your need for acceptance is still great, but your need for conformity lessens a bit. When this first started with me, there was a general attitude that a lot of people was going on around campus, but still there were those people who were *not* doing it. Of course, you close your eyes to those people, because you don't want to accept the fact that you might be wrong.

**What if you had leveled with the boy before intercourse had become a part of your relationship? Would he have felt that his masculinity was being threatened if he were to accept your "no"?**

CAROL: It all depends on his attitude. And it depends so much on your circle of friends—the people around you influence you in some way or another. If he has been brought up on this idea that masculinity means taking whatever you can get or if he is unsure of his own manliness and wants to prove himself, he would undoubtedly become very bitter if he's turned down and he'd just throw that person away and try another. It works also with some women who have the idea that she's got to prove that she is a woman.

BONNIE: If he is the kind of person who would reject you because of this, then you are really better off without him, because you know that if something did happen, chances are he would not marry you anyway.

CATHIE: But you don't know. Sometimes you really don't know. You don't take time to look at your relationship and what holds you together.

CAROL: That's why you've got to sit down together and weigh your relationship. It might be helpful.



## Someday I want to marry and have children whom I can love and keep and see grow up

CATHIE: I think, too, the biggest measure of a man—a *real* man—would be his ability to respect your decision, your feelings, your integrity, and his own understanding of what life is all about.

CAROL: A *real* man would respect you if you said "no."

### **What's the male role in this whole discussion?**

CATHIE: If the male can take part in this act, then he should take responsibility for it. It's a crime when you let the man or boy get away without taking some of the responsibility, whether financial or not. I don't care if he has one semester to go in school, by gum, he can quit, work and pay for this. I quit. I'm giving up something, and he has to know that if he plays around, he pays for it just as I did.

CAROL: In the articles I've read on adoption, some people think that the problem of unwed fatherhood is just as serious as unwed motherhood. The boy has as much need for facing up to what life is all about as the pregnant girl. He needs help, too. I read where a 15-year-old father saw the baby and said, "Could I do that?" It's hard enough for the girl to realize that this whole thing can happen—that you can produce a life—but I think it's a lot easier for the woman to accept it, too, for she's carrying a child, where as it's more abstract and somewhat unreal for the male.

GWEN: It's part of the double standard we hear so much about. In almost every society, womanhood implies motherhood, motherhood implies loving, loving implies responsibility and trusting. On the other hand, physically and biologically, the man is the member of the species who is the more aggressive sexually and so the double standard says, "O.K., be aggressive. It's in your nature." The woman, however, is told, "Don't encourage this. Don't." And so here you have these men being encouraged to be aggressive and the woman being told to calm things down and be responsible. And when a woman breaks down that standard, she's broken a sacred taboo. She'd had it. She's looked down upon.

### **In our society, men and women are increasingly being treated equally. In the area of morality, should women be given equality, too?**

CAROL: It's the male standard of morality that's wrong. He should not be free to do whatever he personally pleases without regard to the other person. I do not think the woman should be brought down to that kind of morality of doing whatever she pleases.

GWEN: Both should be responsible for their behavior.

BONNIE: I think we ought to also take into account how much a girl can control the situation. I think she can do a lot more. I certainly wasn't controlling the situation and I didn't want it controlled at the time. Girls must realize that they cannot tease a boy—that there's just so much that a boy can take and then he's going to get nasty about it.

CAROL: Once you allow sexual intercourse into your relationship with the

boy, it becomes altogether too important. You cannot really backtrack. You find yourself spending more time thinking about sex than getting to know the boy. There's so much more time after marriage for sex. But now you ought to be learning how to develop a true relationship with a boy. You have so many years ahead of you. Why mess it up now?

**What if two people discuss their relationship with each other and taking everything into consideration, feel that theirs is a permanent relationship? This is genuine love, they say. They promise each other to share full responsibility for the consequences of their action, including taking care of a child if one is born.**

CAROL: They might think their love is real at the time, but if the girl becomes pregnant, they probably wouldn't realize how much their feelings would change about the whole thing.

CATHIE: It's hard enough to start a marriage and make normal adjustments without adding a child. Some couples succeed, but reports show that your chances of making such adjustments with a child are very slim.

CAROL: I think that if the relationship between the boy and girl is a real one, they can wait until after the marriage for sexual intercourse. If a boy really loves a girl, he would respect her in this aspect.

BRENDA: If they're really in love and things are all right, then get married.

GWEN: You know the words, "in love," that's what confuses everybody, because *in love* may mean sex to them.

**What is love?**

GWEN: Oh, boy, here we go. Never being in love, I couldn't tell you.

CAROL: Well, it's so hard to say. Love is made up of so many different things. In all the discussions I've been in, we really didn't come up with anything very concrete, because I can't say that I know love. I know parental love, I know love for friends, but I cannot say that I've experienced love with a man in the true sense. And so there's just all kinds of different love, but I do know that love does not simply mean sex.

BONNIE: The only husband-and-wife type of love that I've seen are my parents and that's something that I used to laugh at. But now I realize that it's a lasting thing. There was something deeper that they've shared together that I missed seeing until now. It's something that I'm going to search for, but I'm going to be a little more thorough in my searching.

GWEN: So many times my parents argued. So many times you wonder—are they in love really? But then you realize that even though they have their quarrels, they still can make it over the rough parts together. They have something that's helped them raise three children and it's still keeping them together, even though, once in a while, they do get into it.

CAROL: I didn't always see what the problems were for an adult in marriage. I thought it was just roses all the time, and a little bit of in-satuation would keep them going a long time, but it takes more than that.

**And this "more than that" is the thing you're saying is probably love.**

CAROL: Yes, and a love that's true. A love that two people have when



they enter into marriage is not the same love as years later, if they continue to love each other. But a love 20 years later is a more mature love, and a more lasting one, I think, because they've gotten to really know each other.

**Some people are critical whenever the church tries to show any kind of forgiveness or to minister to unwed mothers, because, the critics say, forgiving unwed mothers is really condoning immorality. What's your response to this kind of criticism?**

**CAROL:** The church is made up of people and people are human beings and human beings are bound to make mistakes. There are a lot of church-affiliated hospitals where they take care of alcoholics and persons like that and I cannot see why the church should not work in a similar way among unwed mothers. To close your eyes to this problem is ridiculous. A person who thinks the church is condoning immorality by helping girls in a situation like ours does not know what it's like from our end of the situation. The girl doesn't feel good about it. She's suffering enough by giving up her baby. To close your eyes to it is not being very much like the church.

**CATHIE:** Also, a girl who has no place to go and no one behind her in a situation like this is sometimes driven to seeking criminal abortion which can possibly ruin her life. She may never be able to have any children again or she may be psychologically ruined the rest of her life. If she can't go somewhere and have someone help her, such tragic consequences are a possibility. And even worse.

**BRENDA:** We're not trying to say we're right. We admit we're wrong. In fact, right now we're just trying to make some other boys and girls realize that this is not the right way—and maybe coming from us—who are admitting we're wrong because we've been through it—it will have more meaning and we can help someone . . . before it's too late!

**BONNIE:** Any people who do nothing to help are closing their eyes to the whole situation like it's not real. But it is a real situation. It's not that I'm that kind of girl. I could be somebody else's daughter just as easily as my father's daughter. And I don't think I'm any different from other girls.

**GWEN:** Christ did not limit his ministry to the rich or to the sinless, but he was concerned with people who had problems and people who needed him. If my parents had read an article such as might come out of this discussion, they might have said the same thing: What do those kinds of girls—those tramps—what do they think they're doing? Why do they think they can talk to my son or daughter? Yet I would say my parents did not know me and these people who are making this criticism had just better make sure they know their children and the influence they're bringing upon their children before they condemn someone else in this situation. Because you never know. You can only hope it won't happen, but there's always a possibility. Maybe not a probability, but there's always a possibility.

**CAROL:** Very few people in our churches can throw stones.

**BRENDA:** I don't think there are any people anywhere who can throw stones. If God can forgive us, I think people certainly can.

The hardest part about going home is lying to people who don't know where you've been

**Bonnie, in a few days you're going home. What's running through your mind?**

BONNIE: I think a lot of people know about me; they're not going to be as hard to face as the ones that don't. The ones that don't know think I've gone away to school, and they'll be asking me questions about "What did you take up in school?" And questions like that. And it's lying that's going to be hard, and I just hope that I can keep it up. It's hard to lie all the time. I think I'm going to need some help from my minister to get through that part, because it's hard to lie to people whom you think a lot of.

**Why lie about your situation?**

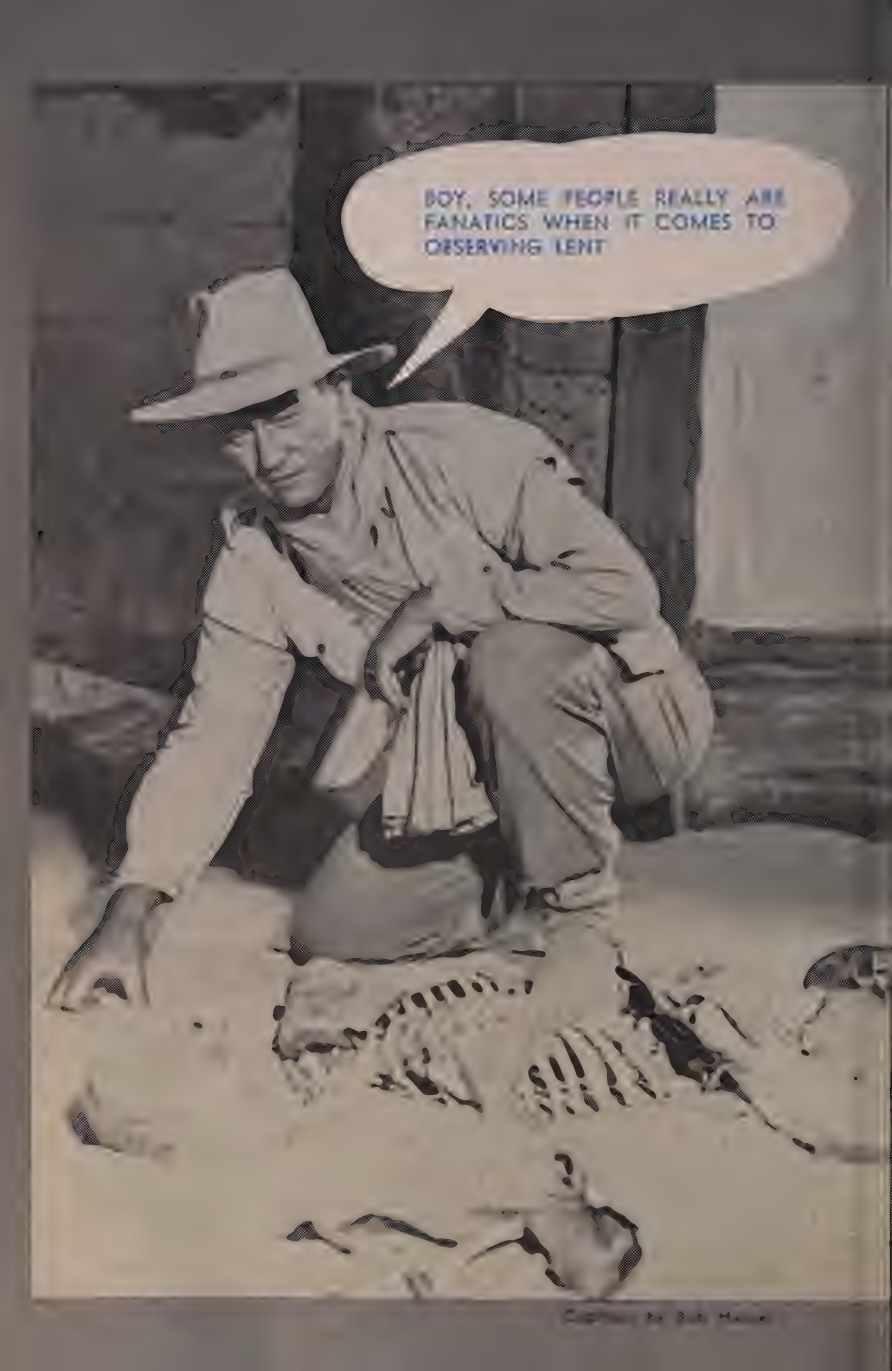
BONNIE: I don't want any stones hurled at me, because it's going to be hard enough without being under a constant barrage of remarks and insults. I'm going to have to be realistic, because this is going to come. There's such a negative idea about this whole situation of unwed motherhood that you've got to expect to get smashed a little bit. And in a way, you're protecting your family, too, and your future. If and when I find a man I can love and marry, I know I'll have to tell him. Sometime I want to be married and have children I can love and keep and see grow up and have children of their own. I don't want this thing hanging over my head, but it will be difficult.

BRENDA: I think it's going to be hard going back to school and to the same surroundings as before, and yet not justifying yourself by saying "Everybody is doing it." You know, by cooling it. You're going to have to do a lot of concrete thinking between now and the time you get into circulation among other people as to what your goals in life are. You're really going to have to analyze some things in people. You might not like what you see, but it's necessary.

CAROL: You can't stop dating. I mean, this isn't the end of the world. And I think I'm going to have a lot of trouble. The first guy that makes me pass at me, I'll probably slug him. But you can't stop your social life, because this is the worst thing that could come out of this thing. You could become so frigid that if you found someone you really loved and you weren't able to respond to him, everything would be shot. Although sex isn't everything in marriage, it is something.

CATHIE: When I made my decision to give my baby up for adoption, I felt I had fulfilled my first responsibility, which is to the baby. After talking with my parents, I've come to the decision that I have a responsibility also to myself. After this is over, I'm going to try to lead a normal life, to make something of my life. My mother kept telling me, "You can't let this be the end, because it isn't. It could be the beginning. You have the whole rest of your life to think about." And I plan never to let myself down again like this, or even come close. ▼



A black and white photograph of a man wearing a fedora-style hat and a trench coat, crouching in a desert environment. He is looking down at a human skeleton lying on the sand in front of him. A speech bubble originates from the top right of the image, containing the text: "BOY, SOME PEOPLE REALLY ARE FANATICS WHEN IT COMES TO OBSERVING LENT". The background shows a rocky, arid landscape.

BOY, SOME PEOPLE REALLY ARE  
FANATICS WHEN IT COMES TO  
OBSERVING LENT

# SNICKER FLICKERS...

ALL RIGHT, ALL RIGHT! SO WE'LL  
GO TO EXPO FOR OUR VACATION!



THAT'S CHEATING! YOUR WHITE TERMITE  
JUST ATE MY BLACK KNIGHT!





# WRITE YOUR OWN CAPTION

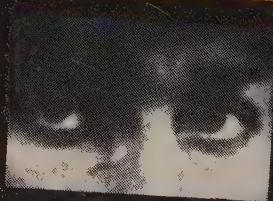


See if you can come up with a caption for this movie still! If it's good Youth will print it in a future issue. After you fill in the balloon, carefully tear out this page and mail it to Youth, Room 800, 1505 Race St., Phila., Pa. 19102.

# THE WAR GAME



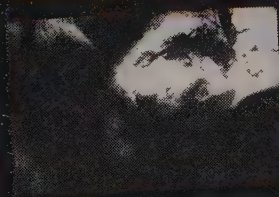
# THE



# WAR



# GAME



# THE WAR GAME

a YOUTH  
movie  
review



Seven teens preview  
an Academy Award  
winner and discuss  
its controversial  
theme—atomic war!

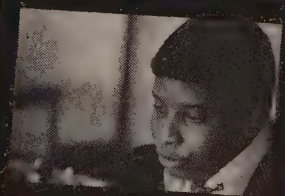


**man big enough?** No problem plagues mankind more than war and yet so many persons still seem hesitant to deal honestly with its moral issues and to cope boldly with its causes. Among those who are concerned with the Western world's apathy toward war's ultimate tragedy—atomic chaos—is a small group of British filmmakers who have made *The War Game*, an Academy-Award-winning documentary. Recently *YOUTH* magazine invited seven young people to see the movie and react to it.

**What's the film about?** *The War Game* is a BBC-TV film showing how a nuclear attack might affect a community in Kent, England. The film begins with on-the-street interviews, reflecting the average person's total lack of awareness of what nuclear war would be like. The viewer sees what might happen as England prepares for nuclear attack in the face of a world crisis. In Vietnam: the evacuation of some (not many) women and children (no men) from the London area, their billeting with families in other areas of the country; the panic as people try to get material to build shelters but can't. Then, the sirens scream and seconds later an explosion occurs. The narrator calmly explains the results—the initial shock wave topples buildings miles distant, the intense light blinds persons who see it miles away, and the heat burns and destroys. A devastating fire storm follows the blast, similar to the fire storms in German cities after saturation bombing in World War II.

But worse than the horror of the explosion is what happens to the survivors. Medical supplies are limited; only those with the best chance of survival can be treated—the first injured are shot. There are too many bodies to bury; they must be burned. Food and other supplies are strictly limited; those with responsibility for maintaining order

participating in the discussion were (from top down): Mary, Bernadette, Allan, Odessa, Diane, Wayne and Nancy.





have priority over supplies. People eventually turn on the police, murdering them for food. Some survivors never recover from the shock and horror—children are apathetic with no will to live.

Throughout the film, the horror of nuclear war is interrupted by another horror—pre-attack statements of church leaders, physicists, and government officials saying, in effect, "We must learn to live with the bomb" and "It's really not so bad."

**How did youth react?** Discussing the film were Bernadette Dukes, ninth grade, Strawberry Mansion Junior High School, Philadelphia; Odessa Emerson, ninth grade, Cook Junior High, Philadelphia; Nancy Light, Hatfield, Pa., sophomore; Diane Oberholtzer and Larry Martin, Lansdale, Pa., seniors, all of North Penn High School; Wayne Logan, junior, Germantown High School, Philadelphia; and Allan Evans, junior, Souderton (Pa.) High School. Excerpts from their discussion follow.

**What impressed you most about this film?**

ALLAN: I was struck by the extreme realism . . . by the make-up on the people who were supposed to be victims of radiation burns.

BERNADETTE: It really opened up my eyes. The way people killed each other, the way kids got burned, and families had to run into other peoples' houses. This film made me realize: What is this world coming to?

ODESSA: It showed me how horrible a thing like this is.

LARRY: When the movie started, I wanted a question answered. Was this a propaganda film against the United States or for the whole world?

DIANE: I was shocked by the way people were demolished and maimed. It's something you know can happen, but until you see it, it's not a reality.

NANCY: All I could think of was that if all the people in the world could see this movie, how could they in their right minds keep on producing the conditions which lead to something like this?

WAYNE: The part that struck me was where the Negro family from London was going to move in with the village family. Lives were at stake, but they didn't want Negroes to live with them. How could people in the event of nuclear war be discriminatory?

**Is this the sort of film everyone ought to see?**

SEVERAL: Yes!

WAYNE: The average American reads about fallout and everything and says to himself, "That's a shame," but it doesn't *really* affect him. If it doesn't affect him, he's not going to take any real action on it.

DIANE: The problem is: How can I correct this? I mean, we're only high school kids. This movie leaves a big impression, but what are we going to do about it? It's going to take more than us.

ALLAN: That's the trouble with people today. They walk around and say "I can't do anything. I'm just one person." But if anyone who sees it—like 10,000 people—got together, they can do something.

NANCY: If we didn't feel powerless, we'd be doing something.

WAYNE: I feel scared. I'm sitting here with my hands sweating because this film presents a reality which I'll have to face. And so will all of you.

**Everybody should see this movie once a month, when we'd stop permitting conditions that lead to war."**

That young people can do something. The most logical way to go about it would be to consult our elders and have people that govern this country see this film and many more like it—maybe something would dawn on them and they would stop making bombs and destroy what they have.

**Do you think the average person would pay to see this film?**

NANCY: I wouldn't have. People who read about it will know it's going to be awful and they won't want to see it. I'm glad I did see it, because it opened my eyes. There's a lot of things like that, books that I don't like and won't read because I know they're going to be awful, and I just don't want to know about it, which is a bad attitude, I guess.

WAYNE: It's a bad attitude because you can't shut your eyes to war. Nobody can.

LARRY: I don't like this talk about the feeling of helplessness. I know it won't all come right away or all at once, but young people—and people in general—do have power, and once they realize it, they can use it. I think that if each person who saw this film would start out just going around school and saying, "I saw this film, *The War Game*, and I was moved by it and I think you should go see it." If you get enough people to see it, it's possible to get organized.

ALLAN: At the next meeting of our local youth council, I'm going to suggest we come into the city to see it, maybe bring down a bus or two of kids. I'm sure they'd be willing to pay.

**Is this the kind of film which should be shown over TV?**

DIANE: It all depends on the emotional maturity of the people involved. I'm sure there are some 12-year-olds who would be mature enough to see it, and some 21-year-olds who aren't. But, little kids might see it on TV and they could really be hurt by something like this.

WAYNE: I think American society today is so prone to violence that if kids did see this film, it would be just another gangster picture to them. But 14- or 15-year-olds might begin to understand it.

**What about people who may say, "This film is trying to stir up an anti-bomb psychosis and we can't live our lives in continual fear of the bomb. Let's stop showing this kind of thing."**

ALLAN: It's not a valid argument. In our society people have such an easy life. It's very rare they see something like this that really moves them, that can shock them. And I think it's time—especially with the world situation the way it is—that people in our country are shocked and see something that will shake them out of the rut they've been living in.

NANCY: But I think a lot of people will feel that way. That's human nature. You just don't want to worry about it, so you don't. You put it out of your mind. That's why you ought to show this to everybody once a month. It should affect them.

LARRY: There's less propaganda in the film than you read in the news-

papers every day. The film presented the U. S. in an unfavorable way because it said we could be the first ones to trigger nuclear war, which is possible. But, it presented this in a light that you don't see in the news papers. The press tries to cover up or gloss over some of the mistakes the United States makes and it plays up the mistakes of other countries . . . like right now, enthusiasm for the war in Vietnam.

**Do you think this film has anything to say about the Vietnam war?**

WAYNE: Yes, it does, because it's very possible that this thing may happen. If the United States gets in a war with China, and China is pressing for world leadership, it will lead to war unless the bombs are banned now.

BERNADETTE: In history class we're studying the war. Our teacher said Vietnam may trigger a third world war because all these countries are binding together to fight and soon, there's going to be a mistake. This bothers me because here we are—one country fighting against another, helping countries kill other countries. You can't survive in this world that way.

**How do you feel about facing the draft and possibly going to Vietnam?**

LARRY: I think the men are afraid now because half the country is not backing them. You read in the paper that colleges are on strike and war peace in Vietnam—and so you feel insecure when you join up.

ALLAN: This film mentions that any citizen who supports his government is responsible personally for what the government does. Like, if this government goes to war, each citizen is responsible for this. It's not happening far away in Washington. And, personally, I'm afraid. I don't want to die, I don't want the responsibility of napalming Vietnamese villages. This weighs on me. But if I'm drafted, I would go.

WAYNE: If I were called, I wouldn't go. You said we are responsible for our government's action. If you're going to say you feel this war is wrong and we have no place in Vietnam, how can you go? The alternative would be to go to jail. Some boys try to dodge it by going to Canada, or joining some other branch of the government or something like that. You must speak what you feel and be ready to back it up.

LARRY: I read an article about how the North Vietnamese leaders are banking on demonstrators in the U. S. to crumble the U. S. war effort and that these demonstrations are really prolonging the communist movement through Southeast Asia. Everybody looks toward the U. S. for help and if we don't help the South Vietnamese, we won't be able to help anyone else.

DIANE: I agree with Larry. I'm against war, but I have to support our position in Vietnam. It's awful what we're doing over there, but what's the alternative? At least we're trying to fight for something good—for democracy—and to hold back communism.

ALLAN: Well, you ask whether there is an alternative to warfare in stopping communism. The communists are powerful, because before they actually go to war, they work at a local level with people, telling them how good communism can be. This is something we've ignored. We go in with our troops and we fight, yet we ignore the people. And this is why we are not being supported, for the most part, by the South Vietnamese. You can



**If you feel the war in Vietnam is wrong, then why do you let yourself be drafted to fight there?"**

be the same thing coming in Cambodia and Thailand—the people are getting disturbed at the government and we're not doing anything about it.

DIANE: I can't see how you can say we ignore people. I think our tendency is to help people. Everybody forgets about the doctors and teachers and people we send over. How about the Peace Corps and things like that?

ALLAN: It's a small start, but the Peace Corps isn't growing. It's not growing like our military involvement is.

NANCY: If we'd draft people for the Peace Corps, it might grow a little faster. If our army were relying entirely on volunteers, we might not have so many men in Vietnam either.

ODESSA: Wayne said he didn't want to go to Vietnam. Nobody wants to go over there, but if you respect your country and all that, then . . .

WAYNE: Nobody really wants to go, but they don't want to admit it. Why? Nobody wants to be ridiculed by the public. I may not be able to stand up for my point, but I try. I want to ask all of you one question: Do you feel that this war—and war that may come between China and America—is right? Tell me, is America right?

DIANE: I answered that. We're wrong, but we'd be wrong to give it up.

LARRY: If we're wrong, then why say "but"?

DIANE: Because there's no right solution. Let's face it. There's no right solution to the Vietnam war. The thing is: Which is least wrong?

WAYNE: Which is least wrong? If it's all wrong, we should try to find a solution which will save America's face, because as I understand it, America is losing her popularity with other countries rapidly. And it's going to affect three of us here very rapidly. This is what you must look at. You girls can talk about this, but you don't have to go there.

NANCY: No, but our brothers do and our husbands will have to.

WAYNE: Then what will you do? Say, "I lost my brother," and that's it? If you really wanted to do something, you would stop this. You wouldn't just sit home reading a book and say, "That's a shame; my brother's friend is dying." You read in your papers continually how China may come into the war and how America may be forced to drop the bomb. You've seen pictures of how people may suffer and have suffered from the bomb in Hiroshima—how you can sit home, not saying anything about it is beyond me!

LARRY: I'd like to backtrack. You say we're wrong, but I didn't hear why we're wrong. Why is it wrong for the United States to be there? If we weren't there, I think now we'd be defending our own doorstep.

WAYNE: Do you really believe that if America weren't in there, that communist aggression would face you on your doorstep at this moment?

DIANE: Yes.

ALLAN: Wait a minute. I read somewhere that the reason they haven't had free elections in South Vietnam was because if they had had free elections a year ago, the communists would have won easily. There are so many people who are against the government and the war in South Vietnam itself

that they would have lost the election. So, how can you justify the United States backing a minority of the South Vietnamese?

DIANE: These people don't know what they want . . .

WAYNE: Who are you to say these people don't know what they want? Americans didn't know what they wanted when they first started as colonies. They had one idea—they wanted freedom, so they fought for it.

DIANE: The Chinese wanted communism. The communists promise them all sorts of things. They didn't know what was going to happen to them. These people don't know any better.

SAM: They all look to the people that promise them the most, and the communists are great at promising.

WAYNE: But hasn't Red China prospered under the communists? Haven't they come to be a possible world power?

DIANE: Look at the uprisings over there. The people aren't happy. I'm not saying we're exactly right, because I'm wondering myself—I mean, don't see how you can ask, "Is America right?" or is it right for America to be there or is it wrong. Why don't you say, "Is it right for other countries that get involved?" I mean, it isn't just us.

WAYNE: It would be better if countries were left to govern themselves.

DIANE: How do you expect . . .

WAYNE: Wait. Let me explain. Now at this time they might not be able to. They might come out wrong. But, how about America just being there helping, but not forcing democracy on the people?

DIANE: We're not. We're trying to keep communism out.

ALLAN: You're saying that might makes right.

DIANE: When did I say that?

ALLAN: When we were colonies, we tried to break away from England. England said to us, "We're more powerful than you. We're going to force our government on you, and you're going to do things the way we want, and we fought against this. And now, in Vietnam, we are supporting a minority government that is not supported by the majority of the people, and you justify this by saying that we're the most powerful nation in the world; therefore, we're right in imposing this on someone less powerful."

DIANE: Nobody said that is right.

ALLAN: Then, what are you arguing about?

DIANE: Democracy might not be right for these people, but if we help them get a democratic government—let me think—they can change the government to something that's maybe more suited to them without getting into a communist government. But, if they have a communist government, there's no chance for them to get out of this. They're stuck with it.

WAYNE: You cannot take the point of view that you know more about communism than a communist person.

DIANE: Oh no, I don't.

WAYNE: Well, you can't say that if they are under communist influence that they can't break away.

DIANE: Look at China!

WAYNE: You don't live in China. You don't know about China.

**I'm worried! Our teacher says Vietnam could trigger third world war and we can't survive that way!"**

DIANE: No, but something as big as this Red Guard thing has to have some basis.

LARRY: Sure, it has a basis, but it's played up quite a bit. What we publish in our newspapers is what we take on faith from foreign sources. And, what we read about the situation inside Vietnam is written by U. S. correspondents who are there by permission of the United States government.

WAYNE: Personally, I make a point if a boy comes back from Vietnam, I go and interview him for my own information, because I feel that these boys know more than we do. And a boy told me that America would not win in Vietnam. This has been confirmed by other soldiers who have come back. They say America will definitely not win—even with the bombing and napalm, we don't have the backing of the people.

DIANE: You've talked to soldiers, apparently, who are against our position in Vietnam. There are soldiers over there who support our position.

NANCY: My brother has friends, and one of them told us, "I'm over there fighting for my family. I'm not fighting for Vietnam; I'm fighting to keep my family safe from communism."

**All of you seemed to be 100% in agreement that this film ought to be seen by more people in order to avoid the horror of nuclear war, but when we got to the nitty-gritty of Vietnam, we had our differences. What's this say in terms of the threat of nuclear warfare?**

WAYNE: If the bomb is dropped in South Vietnam, North Vietnam, China—eventually it will come here. I don't see how anybody in their right mind cannot see this.

LARRY: The movie shocked me, but I think, deep down, the feeling I had was that this can't happen to me. We've been drilled that the United States is the greatest nation and nothing like this will ever happen here. The movie, itself, really scares you to see what this can do to people, but I actually feel secure and feel that I will be protected and that I am not going to be caught up in this.

DIANE: Even after seeing the film, I don't believe that withdrawing or stopping the war immediately in Vietnam is going to stop all war. I think we will just start another place. I mean, we might as well fight it there as anywhere and try, keep trying to negotiate.

LARRY: You should teach the teenagers now—they're going to be the leaders of tomorrow, so if they know now what to do and can survive this, whatever is happening.

WAYNE: It's a big if.

LARRY: Well, that's what everything should be based on, teaching the younger generation now how to take care of the world when they grow up.

ALLAN: The thing that scares me is older people. If there's a breakdown in Washington, they'll have the decision of whether I'll live or die. I'll have nothing to say about it. If they push a button, you know, there's a good chance that I'll be killed, and I'll have nothing at all to say about it. ▼



# touch & go

## NO MORE TRASH

I have just finished reading the June 18th edition of YOUTH magazine. I have never read such disgusting trash in a so-called religious magazine before. Instead of playing up the agnostics and Beatniks, why don't you get busy and print articles which will lead young people to a deep and abiding Faith in Christ? As far as I am concerned, I shall never again distribute these trash-books to my class. It's about time you publishers and writers shape up and start proclaiming the Gospel of CHRIST.

—C. R. / Parma, Ohio

## THE BEST I'VE SEEN

The June 18th issue of YOUTH is one of the best issues of YOUTH I've seen. I especially enjoyed the lead-off article on the long-hair controversy. And the discussion of the Billy Graham movie sounded like a similar discussion my youth group had after we had seen an earlier Billy Graham movie.

I think the text of the article, "We're Here to Protest the War," was weak insofar as it did not really discuss the *validity* of such a march. True the march may awake the conscience of some people, but how many more people did the march alienate? I doubt that the public is "turned off" to an idea can be educated. And I doubt that the marchers were educated except in the sense of being recommitted to work for peace. I don't have answers to these doubts,

but the article didn't help me either. I must say, however, that the pictures were among the best I've seen and I did appreciate the students' comments. Your article had a much fairer account of the march than those "gems" in *Time* magazine.

—A. K. / Noblesville, Indiana

## FOOD FOR THOUGHT

The June 4th issue of YOUTH magazine (dealing with the world hunger problem) just reached me and I could not put it down until I had read every word! It has been a long time since I have read anything that has stirred and shaken me as this magazine just has. It is a magnificent treatment of a monstrous problem, and you are to be highly commended!

—D. G. / Lincoln, Nebraska

## PRICELESS, BUT HERE'S \$3!

I wish to subscribe to YOUTH magazine—It's great! Not only is it contemporary, but it has enough religious guidance to make it *priceless*. Nevertheless, here is a donation of three dollars!

—B. S. / Parma, Ohio

## FROM A ROMAN CATHOLIC SISTER

We're subscribing to your magazine so we can put it out for the various retreatants to look at here at Retreat House. I am hoping that many of them will be able to get YOUTH into their parishes. I think it is an excellent magazine for today's youth.

—M. J. (SHN) /  
Santa Barbara, California



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### **editor's comment**

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"Let's get a different perspective on Expo 67" our staff suggested as we cleared press credentials for our own Associate Editor, Lolly Mashrick, and freelance photographer, Ed Eckstein. And so Lolly lined up seven Montreal teens for their perspective and Ed rented an expensive 8 mm wide-angle Nikkor lens, known as a "fish-eye" (see Ed above). With a wrap-around vision of 180°, the lens gives you, our readers, some real eye-openers. Expo itself is an eye-opener! But so is man's unwillingness to see the truth all around him and to care enough to do something about it. We're too busy thinking about ourselves, and not being concerned for the lonely girl and boy in our midst who are seeking the basis for a meaningful relationship, or the young demonstrator who is warning us of the futility of war today, or the struggling Mexican peasant family scratching out an existence south of the Rio Grande, or the retarded child whom we pass by on the other side. Love, peace, justice, patience—all are eye-openers! What we all need is a wide-angle lens with depth, magnitude, and sensitivity of vision!



**South  
of  
Juar**





*Alvino, Juana and their children live in Ciudad Juarez. Photographer Laurence Salzmann met them in this barren raw land which is part of the Chihuahua Desert when he was in Peace Corps training. This past spring he and writer Thomas Payne returned to Juarez. These pictures and quotes are one result of their visit . . . they are planning a book.*

*"Her house is sticks and crumbling mud with bricks set in the floor, and a single empty window in which sunlight sometimes pours at the beginning of the day. But mostly she lives in twilight; a steady yellow-gray, with the dust of mid-day blowing in the cracks around the door, across the cooking table, and into the children's hair."*



**“Although the boy is only four, his smiles and speed and whispers diminish a bit each day; for every day he must work at shoveling earth and sand that Alvino may make the bricks to feed him.**

**“. . . one smoky lamp; one tortilla press; a dim white table where food can be made; . . . one butane gas plate; a stone for scrubbing clothes; a couple of spoons; some pots; a tub where all may bathe; the clothes that each one wears; a needle and some thread; and a pair of hands that could sew the earth a blanket, if need be, to protect one of her own.”**







"She stands at 29, a chunk of earth come to life, with  
heavy legs and sagging breasts and laughter in her eyes.  
And always she is feeding, by the breast or by the hand,  
the fruit of 14 years, the children of her man.  
And the bitter winter nights as they slept upon the  
floor, one upon the table to keep the baby warm, and the  
other seven together in a pile upon the floor to keep  
each other warm. Even the laughter, dust and hunger; it's  
come true as mother said it would."





**"The boy's name is Manuel, first son of Alvino and Juana.**

**And although he is only ten, already he is a man. . . .**

**The baby's name is Velen, newest daughter of Alvino and Juana. And in spite of all that extremes of weather and lack of food can do, she survives to sit in the twilight of the home. . . .**

**In the evening when Alvino comes home he'll take her flying to the roof beams if, of course, he's not too tired when he shuffles through the door."**





OMG!! IF I  
Love YOU



in view of the increased concern of the American public with the moral standards of teenagers, I would like to explore the depths of a new immorality which has hit epidemic proportions in this country. A frightening percentage of teen-aged boys are having unnatural love affairs with their automobiles.

The teenager may use his car as a mother substitute, filling the womb on wheels with a soothing fluid of raucous radio rubbish. In this way the car gives the teenager a feeling of security and social well being.

For some, an automobile acts as an intoxicating influence, —a sort of moving martini. These teenagers are overcome with bravado and desire to do impossible deeds as soon as their greedy fingers touch the inviting ignition.

To the teen-aged Don Juan his automobile is a sort of migratory dormitory. Girls often find themselves the third in such a romance between boy and buggy. There is no way to break up this entanglement, so wise girls hide their jealousy and praise the automobile.

A girl who wants to forever endear herself to the owner of a metal monstrosity can accumulate a host of car compliments. By the time she has cooled over the darling differential and cooed about the charming chassis, she's in.

It is my opinion that the automobile induces schizophrenic reactions in the immature male. These reactions range from transformation into a ramorous satyr to metamorphosis into a tight-rope speed demon and are accompanied by severe side effects.

The treatment for such a peripatetic psychosis should include a wider range of activities and enough extra studying so that the only difference the patient would consider would be calculus.

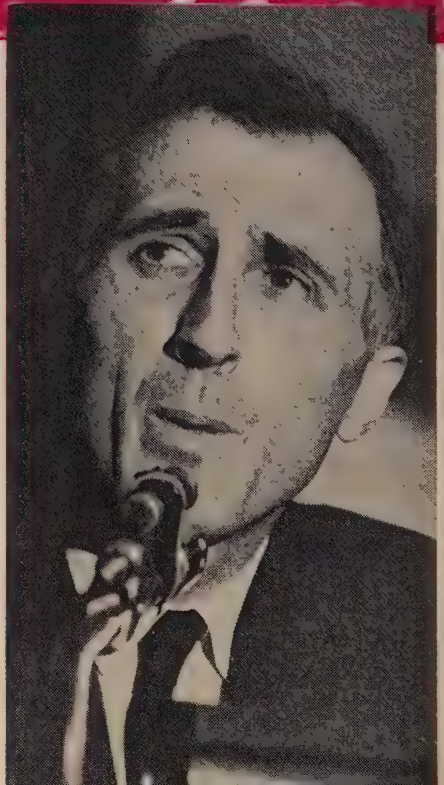
—Vicki Van Horn



March 10, Convention Hall, University of Toronto—Youth Corps sponsors **the event**—folk trip, singing, poetry, drama—Speaker—Jean Vanier—a time to be for others.



each turns to each  
to preach  
and breathes, "Now?"  
and the faint whisper  
becomes  
a thundering roar  
upon the shore!  
now! now! now!  
cry the waves.



SISTER CHABANEL / What is an event? It's a happening; a Now; an evolving depth-experience requiring you to be there.

The Event was all of this. About 1700 Protestant and Roman Catholic young people came to listen and participate.

Sean Vanier was the major speaker. At one time a naval officer, then a lecturer at the University of Toronto, he is a son of Canada's late governor-general.

He shares his home near Paris with young adults who are mentally deficient and who would in the normal course of events be institutionalized. "I'm mentally handicapped," says Dr. Vanier, "have great difficulty in adapting to the technical and administrative complexity of the modern world. They're God's children, too—perhaps the last innocents."

The Event as Happening was imagined and created in Toronto by the young people of Canada's Youth Corps.

Half the Event was over. From the topmost balcony in Convention Hall, Sean stood up and asked M. Vanier, "Can you make some suggestions about how we can keep this alive and continuing, not just for a day?" A burst of applause supported the question and gradually grew louder, for this young man had asked the question that proved an event had happened. He asked the question which unconsciously lay hidden in the minds of all present. The applause was more than response. It was itself the question; it was involvement seeking more involvement.

Vanier responded. There are in our existence, he said, both continuous and discontinuous moments. The latter involves periods of shock, or moments of inspiration when we are struck at the depth of our being. This inspiration opens up a new vista of life—a world of plenitude, of love, of richness and strength. But there are still the continuous moments of our daily life: classes, tedious work. . . . How can we keep the inspiration alive amidst our routine? An attitude of silence must be discovered, for one of the ways to kill any inspiration is to be in continual noise. Cultivate the inspiration. Remain faithful to it, then act.

Yes, something had happened. An event had taken place and all of us were involved in a new inspiration, a new shock, a new moment in our existence.

Sean Vanier was this inspiration. He was the message that the boy in the audience wanted to keep alive.

Love is something strong and violent. One of the aspects of life that we are forgetting is to be violent, but violent for the good—that violence which saves those who need help, that violence to ourselves so that we may become humble in order to listen to those who want to talk and want to express themselves. For loving begins by listening. Love is not just outward giving; love is not fanaticism; love is above all learning to listen to those who have difficulty in talking.

In this world, frequently, we think that all things will be cured and that we will be saved by science and technology; yet so many people in the



"the poor are  
everywhere . . .  
youth must  
become involved  
where they are . . .  
experience is  
necessary . . .  
love in action is  
important to  
grasping the  
urgency of the  
needs and  
the truths  
learned thru  
discussion . . ."

dan berrigan

world just do not care about technology; they want to find somebody who will listen to them, to find someone with whom they can commune. . . ."

Earlier in the evening the folk-troupe had taken us through several experiences of human suffering. From the lyrics of "Springhill Disaster" to "Went Down in Birmingham Town" "Lovin' Sound," we soon got the message that we must have love in our hearts, love not only for those who suffer from floods and earthquakes and famine, but also for those who suffer from insecurity and despair, the deadliest suffering that can be healed only by love and acceptance—a cure rarely given in our time. In "Eleanor Rigby" we learn about

"All the lonely people  
Where did they all come from,  
All the lonely people  
Where do they all belong?"

Vanier knows that "those who suffer, those who are lonely, do not want people to look down upon them. They want love, understanding, and the hope to go forward." He said once that sometimes it takes one of the "boys" half an hour to speak a word and someone must just be there to listen to it spoken.

Our task is not to dominate through our giving, but to give in such a way that those to whom we give may themselves be able to give to others and be able to hear those wonderful words so essential for every human person, "thank you."

"How frequently," Vanier went on, "we do not commune with people. We look only at their function, their position; not into the depths of their hearts where they truly are. We f



tramp in the street; the beggar  
ing for a dime in truth asks for  
more—the opening of our  
ts. Human relationship is the  
ilicity of heart which enables peo-  
to smile and say through their  
s, 'I love you, I have confidence  
ou, for you too are a human be-  
born in the image of God; you  
for me Jesus Christ.' Just as  
ist is the sign and assurance of  
ers mercy to man, so every man,  
he fact of his being man is the  
of God's mercy to his fellowman.  
an Vanier had come from France  
ll us of his work. The evening  
e created an atmosphere of love  
simple joy. When Vanier spoke  
deep convictions within this con-  
the medium was the message:  
believe that we are all capable  
iving a maximum of love, not a  
that is wishy-washy but a love  
is violent, a love that hungers  
thirsts after justice. I believe in  
source of love which is beyond  
reason."

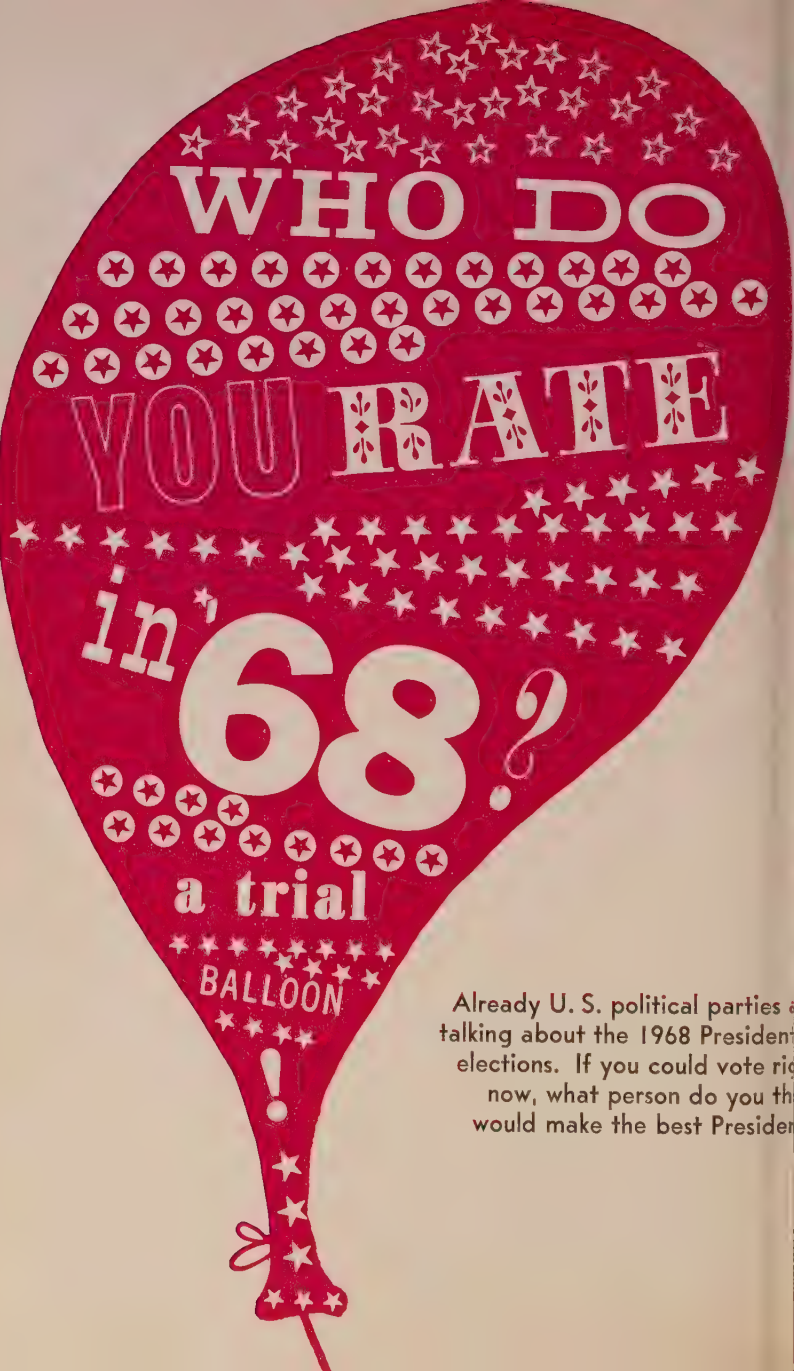
From the moment of those first 60  
nds of silence—asked for in re-  
embrance of Georges Vanier, Jean's  
der, buried the day before—to the  
challenge to personal commit-  
t; the evening was one of those  
ments of inspiration" when we  
struck at the depth of our being  
"discontinuous moment" when we  
into a new vista of life. If we cul-  
e it, remain faithful to it, it offers  
perseverance, the courage, and the  
ngth to act within the "contin-  
moment" of our daily life now.

R CHABANEL / Sister Chabanel is a  
ultant in the Office of Religious Edu-  
n of the Roman Catholic diocese of  
to. She is one of the many dedicated  
ns from various Christian churches  
a in Youth Corps.

In Canada,  
Youth Corps is not an  
organization. It is young  
people from 14 to 25 who  
are alive and with it. It is a  
movement trying to bridge  
two gaps: that between  
Christian education and  
Christian living, and that  
between the generations. It  
is Roman Catholics and  
Protestants, youth and  
adults, learning, working,  
and serving others  
together.



YOUTH CORPS



Already U. S. political parties are talking about the 1968 Presidential elections. If you could vote right now, what person do you think would make the best President?

EDWARD BROOKE: He is a very brilliant man, yet not afraid of  
ts, and is never embarrassed because of them. There is no mystery  
but him.

—Murray Sanborn / Sanborton, N. H. / 17

WILLIAM BUCKLEY: We need a man of principle who isn't afraid  
pressure groups. We need an intelligent "non-politician" who con-  
siders the good of all the people before considering special interest  
groups. Mr. Buckley is such a man.

—Douglas Pike / Riverhead, N. Y. / 17

VERETT DIRKSEN: Senator Dirksen has unquestionably the ex-  
perience and familiarity with governmental machinery necessary to get  
things done. Besides, I think much the way he does.

—Chip Tucker / Rumford, R. I. / 17

WILLIAM FULBRIGHT: The Senator possesses a sound knowledge  
and theory of what foreign policy is and what it should be. The United  
States desperately needs this sound thinking, especially now, in foreign  
policy.

—Kevin Miller / McPherson, Kansas / 18

HARRY GOLDWATER: Although he is considered by many to be a  
war-mongering capitalist," he is the most consistent of prospective can-  
didates. Liberalism and "creeping socialism" are running rampant in this  
country and need to be stemmed.

—James Williams / Fairfield, Conn. / 17

MARK HATFIELD: Hatfield is the only person on the national scene  
who is a pacifist and favors non-violent means in Vietnam, something  
which I am very much in favor of. Others are too blind and conserva-  
tive in policies.

—Jeffrey Pulling / Rutland, Vt. / 17

MARTIN LUTHER KING OR MIKE MANSFIELD: This is sort of  
stretched, but I think both of these men are basically the same in  
their beliefs about the world, freedom, human justice, and broad-  
mindedness.

—Frank McLain / Livingston, Montana / 18

JOHN LINDSAY: Mr. Lindsay is a progressive Republican who is in  
my opinion sincerely trying to alleviate New York's myriad of problems  
in creative and constructive ways. I feel he would lead the country res-  
ponsibly, intelligently, and refreshingly. He's not afraid of the truth.

—Janice Capel / Oxford, Ohio / 15

HENRY CABOT LODGE: Since the main point of controversy in the  
next election will be the Vietnam conflict, I feel that Lodge would do the  
best job because of his experiences in that nation. He knows the prob-  
lems, people, etc.

—Al Fischer / Clifton, N. J. / 17

CHARLES PERCY: The man nominated for President of the U. S. has  
been up-to-date. Senator Percy in my opinion's the youngest man with  
the best knowledge of the happenings today. (NOT a movie star)

—David Brune / Warrenton, Mo. / 16



RONALD REAGAN: In reading about what he has done and said have decided he handles things the way I'd like someone who was running the country to handle them. —Debbie Yoder / Shamokin, Pa. /

NELSON ROCKEFELLER: He has proven himself capable of leading the most populous state in the nation. He has demonstrated courage by risking his popularity by not letting his career interfere with his personal happiness when he secured a divorce and then remarried. He also has had training in the forming of foreign policy, which is unusual for a governor. —Kriste Chappelle / Yankton, S. D. /

CHARLES M. SCHULZ —Syl Bailey / Ravena, N. Y. /

WILLIAM SCRANTON —Cathy Weber / North Wales, Pa. /

ADLAI STEVENSON: He is the only person I can see right now, unfortunately he's dead. —Beth Taylor / Skokie, Ill. /

JOHN VOLPE: He has the ability and education to make an outstanding president. —Liz Dout / Chicopee Falls, Mass. /

(DON'T KNOW): I don't know enough about the candidates to make a decision right now. I do know what I'd like in a president: qualifications such as responsible leadership, a person who would look at the issues calmly and make decisions in an intelligent manner, not emotionally. —Marcia Armstrong / Bremen, Germany /

I don't know! As far as I'm concerned, it seems as though all politicians are interested in only how far they can get and what they can stir up. I believe politics should think of their "free nation" not who will win the presidential election.

—Rachael Smith / Minden, Iowa /

LYNDON JOHNSON: I feel that President Johnson has conducted the war in Vietnam the only possible way. I also feel his domestic policy greatly helped the country. So he should be re-elected in 1968.

—Jeffrey Eberhard / New Braunfels, Tex. /

Even though I disagree with many of his programs, I respect the fact that only a President may have all the knowledge concerning these issues. I respect his wisdom and believe that most charges brought against him are brought by uninformed people.

—James Rohrbaugh / Genoa, Ohio /

Johnson has already proven himself, to me, an able leader. "change horses in mid-stream" especially with the crisis our nation faces, could be disastrous. —Tanta Luckhardt / Baltimore, Md. /

ROBERT KENNEDY: Largely because of the Vietnam situation, I think most anybody could do as well or better than Mr. Johnson, and I'd like to give Robert a try. —Neil Rettinger / Bourbon, Ind. /

I favor his opinion on war strategy (stop the bombing, etc.), and his voting record on poverty, crime.  
—Bill Young / Madison, Wis. / 17

I like his stand on Vietnam. I don't think of anyone I trust more. I don't know enough about it really, but I would do a lot of investigating before voting.

—Steve Stoeve / Pasco, Wash. / 17

**RICHARD NIXON:** He is a relatively conservative candidate and one that has a wide variety of political experience. We need a conservative leader, and other candidates in this field are too inexperienced.  
—Diane Schmultzler /

Jefferson City, Mo. / 17

Nixon has had experience as vice president that could be valuable to the American people. Also he could unite possibly more factions of both parties than any other candidate.

Larry Mahan / Salisbury, Md. / 16

**GEORGE ROMNEY:** He has good news and lots of backing already.

—Ralph Bice / Ripon, Wis. / 14

Romney is not a radical conservative stopping progress nor an idealistic liberal, yet he has managed to improve greatly and develop Michigan, and I feel he could do so for our country.

Gregg Percival/Sepulveda, Cal./16

The one thing that attracts me to him is his honesty. He may not be as smart or as experienced as other political leaders, but I would like most of all a man of integrity for president.

Dan Moors / Rochester, N. H. / 16





Life

incessant  
demanding  
pervading  
devouring

I

resist  
desist  
enlist  
insist

that you

**LISTEN TO ME!**

Yet,

you swirl on.

